KONSTRUKCJA W PROCESIE

ŁÓDŹ 26.10.–15.11.1981 ul. PKWN 37

Solidarność

KONSTRUKCJA

CONSTRUCTION IN PROCESS

OCT. 26 – NOV. 15, 1981
37 PKWN STREET
LODZ, POLAND

CARL ANDRE
HARTMUTH BÖHM
MICHAEL CRAIG-MARTIN
AD DEKKERS
GER DEKKERS
JAN DIBBETS
NORMAN DILWORTH
PETER DOWNSBROUGH
DAVID DYE
IVAN GALETA
TIBOR GAYOR
GERHARD V. GRAEVENITZ
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MAURIZIO NANNUCCI
RICHARD NONAS
ROMAN OPALKA
DENNIS OPPENHEIM
DAVID RABINOWITCH
JOZEF ROBAKOWSKI
ED RUSCHA
REINER RUTHENBECK
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ROBERT SMITHSON
PETER STRUYCKEN
GUNTER UECKER
KEN UNSWORTH
BERNAR VENET
RYSZARD WASKO
RYSZARD WINIARSKI

w PROCESIE

This publication is intended as a documentation of the art exhibition "Construction in Process" and the events surrounding it.

Peter Downsbrough
Richard Nonas
Fred Sandback

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ARCHIVES OF CONTEMPORARY THOUGHT

91-456 Lodz, ul. Laglewnicka 80/98 m. 252 Poland

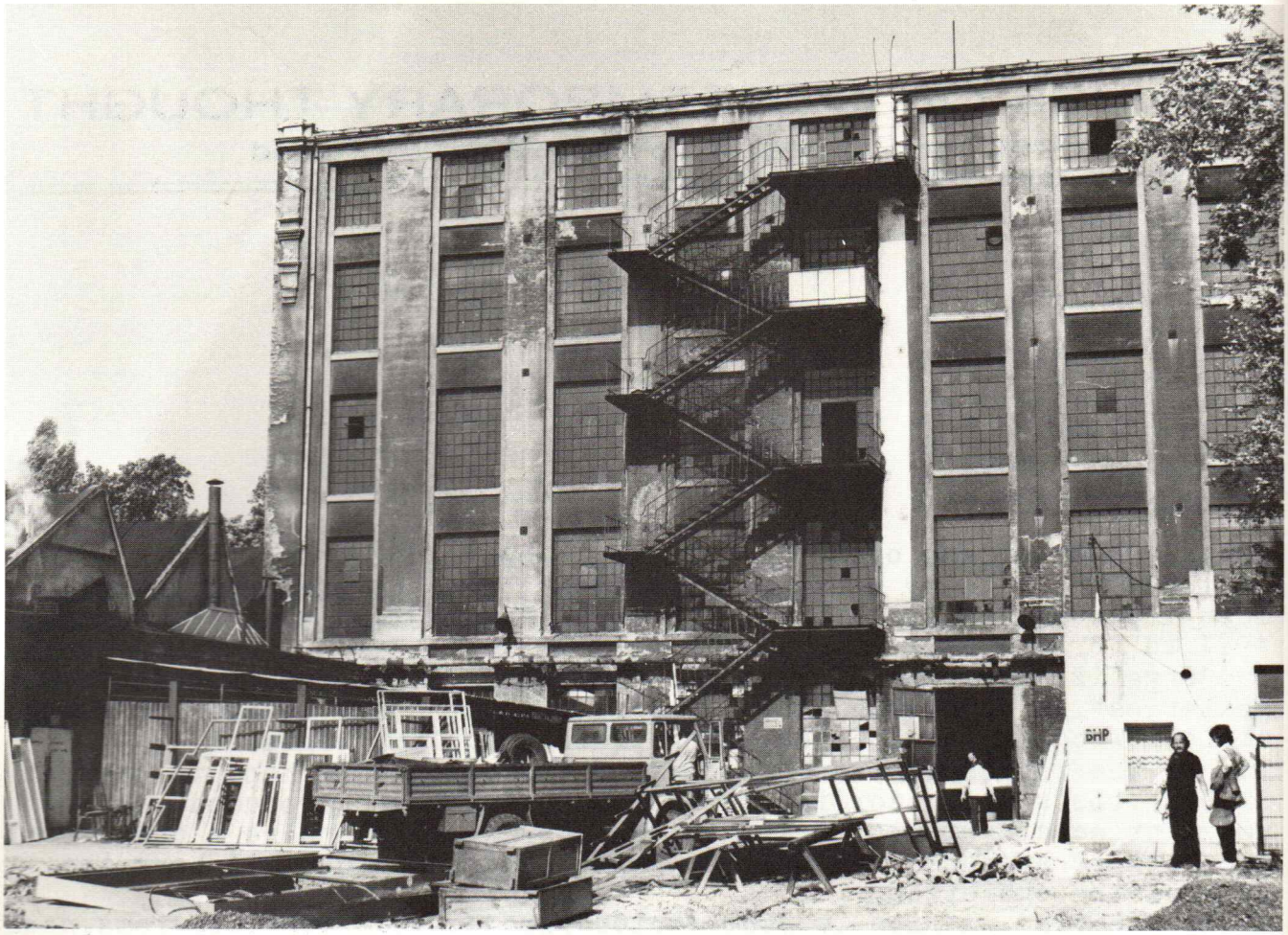
Lodz April 29th,1980

As the commissioner of the exhibition "Construction in Process - Art of the 70s" it is my pleasure to invite you to participate in this most important exhibit,which will be held in Poland,starting October 1981 to April 1982.
The organizers of the show are the polish so-called "independent galleries".As a touring exhibition,it will be shown in the following cities: Wroclaw,Lodz,Gdansk,Warsaw,Poznan,Lublin,Bydgoszcz.
Due to the retrospective character of the exhibit,we hope to present fifty artists,who,according to the organizers,have produced the most relevant acheievements in art in the 70s.We are plannine a concurrent theoretical symposium as well as a publication which will bear the name of the exhibiton.
We are leaving entries to your choice /projects,drawing,diagrams,notation/.
If you have difficulty in sending a larger piece,we should gladly receive a project or projects with specifications as to the construction,and we would try to construct it on location,either in the galleries or in a factory.In such a situation,we would of course send you a complete documentation of this process,as well as including it in the planned publication.
In addition,we would like to note that your presence for the opening would be most welcome,thus the organizers are inviting you,in the firm belief that your direct participation will undoubtedly benefit this important cultural event in Poland.We would secure your room and board,honorary fees,as well as transportation in the country.We are kindly asking you to let us know - before June 20th - whether or not you would be comming so that we may send you an official invitation and notify you as to concrete dates.

Please,send your works directly to the Archives /address above/.

Sincerely yours,

Ryszard Wasko



26 X 1981 Nr 23(25)

Solidarność ZIEMI ŁÓDZKIEJ

DODATEK NADZWYCZAJNY

KONstrukcja procesie

Teren starej fabryki, ogólne wrażenie opuszczenia i pewnej naturalnej obskurności. Na budynku portierni afisze "Konstrukcja w procesie"; jeden częściowo zdarty, zapewne przez jakiegoś zwolennika sztuki tradycyjnej. Za drzwiami z napisem "Tokarnia" wielka kilkuczęściowa hala. Oświetlenie jak na planie filmowym, kilkoro młodych ludzi taszczy i ustawia niezidentyfikowane obiekty metalowe, stukanie, łomot - proces konstrukcji. Serce rośnie, bo to niemal sceneria produkcyjniaka - coś jakby "Brygada szlifierza Karhana" /tu uwaga dla młodszego pokolenia: był to duży sukces Teatru Nowego w Łodzi w 1949 r./. Jest i kierownik brygady; w drelichowych portkach, zakurzony, umordowany - klasyczny bohater pozytywny rodem z literatury schematycznej. Tu koniec z frywolnymi analogiami; to rzeczywiście pozytywny bohater - komisarz wystawy i jeden z jej głównych inicjatorów, Ryszard Waśko.

Red.: - Jak doszło do zorganizowania tej wystawy?

R.W.: - Zainspirowała nas wystawa "Pier+Ocean", która odbyła się w Hayward Gallery w Londynie i w Rijksmuseum Kroller-Muller Otterlo w 1980 roku, a prezentowała ona tzw. sztukę racjonalną lat 70-tych. Natomiast zasadniczą ideą ekspozycji "Konstrukcja w procesie" jest przedstawienie - mówiąc najogólniej - nurtu postkonstruktywistycznego, kilkudziesięciu wybitnych artystów z całego świata, którzy dokonali istotnych przemian w sztuce współczesnej, a którzy polskiemu odbiorcy są praktycznie nie znani.

Red.: - Dlaczego nieznani?

R.W.: - Wskutek niewłaściwej polityki władz, preferującej tylko określone postawy artystyczne. W końcu nic nowego - weźmy choćby sam konstruktywizm - najpełniej chyba rozwinął się na gruncie rosyjskim, a w latach 30-tych był w ZSRR tępiony pod zarzutem formalizmu. To, co zamierzamy zaprezentować na tej wystawie, dalekie jest od sztuki dotychczas u nas oficjalnie akceptowanej.

Red.: - Więc i na tym terenie odnowa!

R.W.: - Najwyższy czas, aby dać naszemu społeczeństwu możliwość określenia właściwego sensu sztuki lat 70-tych, a co za tym idzie - możliwość uzyskania obiektywnego obrazu współczesnej kultury.

Red.: - Idea ta ma szanse realizacji głównie dzięki inicjatywie kilkorga entuzjastów; Komitet Odnowy ...

R.W.: - Komitet Ruchu Odnowy Uczelni PWSFTviT. Skupia on członków działającej swego czasu na uczelni grupy "Warsztat". Będąc uczestnikiem "Warsztatu" od dawna starałem się nawiązywać kontakty z wieloma wybitnymi przedstawicielami światowej awangardy w sztuce.

Red.: - Rezultat Waszych działań to chyba rzecz bez precedensu.

R.W.: - "Konstrukcja w procesie" będzie największą w Polsce wystawą współczesnej sztuki; prezentowane prace to w większości dzieła artystów należących już do historii sztuki współczesnej, jak choćby Dennis Oppenheim, Peter Downsbrough czy David Rabinovitch - Amerykanie, Ken Unsworth z Australii, Anglicy - Norman Dilworth i Richard Long, Holendrzy - Jan Dibbets i Ad Dekkers, i wielu innych, którzy w większości będą po raz pierwszy wystawieni w Polsce, a których prace znajdują się w najsłynniejszych muzeach świata. Kilku z nich przeznaczyło już swe prace dla naszego społeczeństwa, m.in. Jan Dibbets i Maurizio Nannucci, a David Rabinovitch ...

Red.: - Zdaje się, że to wielki przyjaciel Polski i sympatyk "Solidarności"?

R.W.: - ... a David Rabinovitch przekazuje "Solidarności" swą rzeźbę-pomnik, dedykowaną Kopernikowi

Red.: - Jest chyba szansa na powstanie w Łodzi nowej kolekcji sztuki współczesnej; była już przecież taka

Termin wystawy: 26.X-15.XI.1981

Miejsca wystawowe: główna hala ekspozycyjna: hala fabryczna "Budremu", ul. PKWN 37

Otwarcie wystawy - 26.X, godz.17.oo, hala "Budremu"

PROGRAM

26 - 31.X - podczas wernisażu:

- Teatr 77, ul.Zachodnia - performance Servie Janssena /29.X, godz.19/ i Taka Iimury /30,31.X,godz.19/,
- Galeria "Ślad" przy Stowarzyszeniu Twórców Kultury w Łodzi,
- ul.Kościuszki 33 - performance, projekcje video,
- Galeria "Na Piętrze", ul.Jaracza 7, instalacja Freda Sandbacka,
- PWSFTviT, ul.Targowa 61/63 - projekcje filmowe, 29-31.X, godziny nocne /ok. godz.21.oo/,
- Muzeum Historii Miasta Łodzi, ul. Ogrodowa - sympozjum teoretyczne, 27/28 X, od godz.11.oo
- Muzeum Sztuki w Łodzi, ul.Więckowskiego - stała wystawa towarzysząca kolekcji Muzeum,
- Zakład Badań Audiowizualnych PWSF TviT - wykłady i performance,
- budynek przy hali Budremu, ul.PKWN 37 - wystawa sztuki polskiej lat 70-tych, otwarcie 27.X.,godz.17.oo,
- Muzeum Historii Miasta Łodzi, ul. Ogrodowa - koncert Tomasza Stańko i sekstetu Sławomira Kulpowicza. 28.X, godz.18.oo.

Przewiduje się także realizację Henryka Stażewskiego, pn."9 strumieni kolorowego światła na niebie", oraz w połowie listopada - odsłonięcie rzeźby H.Stażewskiego, przy PWSSP w Łodzi.

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Solidarność ZIEMI ŁÓDZKIEJ

SPECIAL ISSUE

KONstrukcja procesie

before the exhibition

INTERVIEW WITH RYSZARD WAŚKO, EXHIBITION'S GENERAL CURATOR

Q.- Could you tell us about the sources of inspiration for this exhibition?

A. - The very idea has been borrowed from the "Pier+Ocean" exhibition which was held at the Hayward Gallery in London and in Rijksmuseum Kroller-Muller Otterlo in 1980. That exhibition was intended to present the so called rational art of the 1970's. And the main aim of the "Construction in Process" is to give the Polish public an idea of - roughly speaking - postconstructivist trends; to present a number of outstanding artists from all over the world, whose accomplishments have had a great impact on the development of modern art. Most of the artists are practically unknown to the public in this country.

Q. - Why unknown?

A. - Well, because our authorities have tended to employ certain non-artistic criteria in allowing the presentation of artistic attitudes. It's nothing new, after all; let's take for instance constructivism itself - I suppose it had its greatest achievements in Russia and in the 1930's it was persecuted by the Soviet authorities for its alleged formalism. What we are going to present here is very remote from the officially accepted art in this country.

Q. - Another renewal in Poland!

A. - I think it's high time to give the Polish people an opportunity to define the true meaning of the art of the 1970's, and - consequently to give our public a chance to form an objective view of contemporary world culture.

Q. - The idea is very likely to materialize thanks to the efforts of a few enthusiastic people; the Committee of ...

A. - Committee of the Film School's Renewal Movement, whose members used to be very active in the former "Workshop" group; as a participant in those activities I started making contacts with foreign artists.

Q. - The result of your efforts seems to be something unprecedented...

A. - Absolutely. The "Construction in Process" is going to be the biggest modern art exhibition in Poland. Most of the artists presented here are already part of the modern

The exhibition will be held since October 26 till November 15, 1981.

Place of the exhibition

Main exhibition hall - the "Budrem" plant, ul. PKWN 37

Opening - October 26, 5 p.m., the "Budrem" plant

PROGRAM

October 26-31

- Teatr 77, ul.Zachodnia - performances: Servie Janssen /Oct.29, 7 p.m./, Taka Iimura /Oct.30,31. 7 p.m./,
- The "Slad"Gallery, ul.Kościuszki 33, - performance, video sessions.
- The "First Floor" Gallery, ul. Jaracza 7 - Fred Sandback's installation,
- The Film School /PWSFTviT/, ul. Targowa 61/63 - night film sessions, Oct.29-31, beginning at 9 p.m.,
- Museum of History of Łódź, ul.Ogrodowa - theoretical symposium, Oct. 27-28, beginning at 11 a.m.,
- The Art Museum, ul.Więckowskiego - permanent exhibition
- Section of Audiovisual Studies of the Film School - lectures, performance,
- The "Budrem" plant, ul.PKWN 37 - exhibition of the Polish art of the 1970's; opening - Oct.27, 5 .m.
- Museum of History of Łódź, ul.Ogrodowa - concert, Tomasz Stańko and Sławomir Kulpowicz's sextet, Oct. 28, 6 p.m.

Besides, a Henryk Stażewski's realization /"Nine streams of colour light in the sky"/ is being planned, and in mid-November - the first presentation of his sculpture, at the Art School.

Cont. from page 1

history of art, to name Dennis Oppenheim, Peter Downsbrough or David Rabinovitch from the States, Ken Unsworth - Australia, Norman Dilworth and Richard Long - England, Jan Dibbets and Ad Dekkers - Holland, and many others, whose works will be presented in Poland for the first time; their works have been exhibited in the world's most notable galleries and museums. Some of the artists have already offered their works to our public, for instance Jan Dibbets, Maurizio Nannucci, and David Rabinovitch ...

Q. - Rabinovitch seems to be a great friend to Poland and "Solidarity" fan...

A. - and David Rabinovitch is offering his sculpture-monument to "Solidarity", and it's dedicated to Kopernik.

Q. - It seems there is a chance of starting a new contemporary art collection in this town. Such an attempt was made in the 1930's.

A. - That's right. Our exhibition is intended to be a continuation of the best traditions of artistic activities in Poland, i.e. the activities of the "a.r" group in Łódź /Strzemiński, Kobro, Stażewski, and others/. In 1932 they started a collection of world modern art, which gave origin to the Art Museum in this town; their intention was to acquaint the Polish public with modern art. We should like to follow their ideas. An eminent Polish contemporary artist Mieczysław Szczuka postulated that "art ought to abandon its merely ornamental functions" and it is our desire to have art truly integrated with the life of society. One of the social aspects of this exhibition is that it has been initiated by artists themselves and not by institutions; besides, great assistance has been offered by workers of this town.

Q. - The fact that you have decided to place your exhibition in a factory seems to be somewhat significant...

A. - By all means. We thought it would be a reflection of the links between art and everyday life.

- Thank you for the interview.

E.K.

Honorary committee

Institutions contributing to the exhibition, both by means of financial support and assistance in the realization of designs provided by the invited artists:

- Association of the Łódź Artists - main organizer,
- Henryk Stażewski, an eminent Polish artist, one of the founders of the Art Museum in Łódź,
- President of the City Council,
- Department of Culture of the City Council,
- The "Budrem" enterprise,
- The Regional Council of "Solidarity"
- The Film Techniques Department of the Film School,
- Committee of the Film School's Renewal Movement,
- Teatr 77 in Łódź
- Art Museum in Łódź.
- Museum of History of Łódź,
- The Technical Film Center in Łódź.
- The "Aneks" Film Group.

·falochron· polish art 1970-1980

The exhibition is intended to present works of the Polish artists who have contributed to fundamental transformations in the Polish art of the 1970's. The idea of the exhibition is to continue the activities of independent galleries and the exhibition "New Phenomena in the Polish Art of the 1970's" held in Sopot/Gdańsk in July 1981.

The exhibition will be held since October 27 till November 10, 1981, in the "Budrem" plant - in the close vicinity of the "Construction in Process" .

The artists invited to the "Falochron" exhibition: W.Bruszewski, Z.Dłubak, J.Fedorowicz, L.Popiel, J.Haka, J.Kozłowski, A.Kutera, R.Kutera, P.Kwiek, A.Lachowicz, A.Mikołajczyk, A.Partum, J.Robakowski, B.Schäffer, J.Swidziński, J.Warpechowski R.Waśko, A.Wiśniewski, J.Szczerek, K.Zarębski, G.Zgraja, Z.Piernik /musical performance/.

The exhibition will be accompanied by a symposium devoted to the Polish art of the 1970's. The artists and critics invited to the symposium: G.Dziamski, A. Kostołowski, A.Lachowicz, A.Partum, J.Swidziński.

Organizers' Board

Members of Committee of the Film School's Renewal Movement:

Ryszard Waśko - president.
Tomasz Snopkiewicz - vicepresident.
Lechosław Czołnowski, Jacek Jóźwiak, Andrzej Kamrowski, Maciej Karwas, Mariella Mitosławska, Józef Robakowski, Maria Waśko, Piotr Zarębski.

Cooperation

The following institutions have also cooperated in organizing the the exhibition, being of great assistance to the Organizers' Board:

American Embassy in Warsaw,
British Council.
Visual Arts Board of Australia,
John Weber Gallery New York
Jean Bookman Fincke - The Fred Sandback Museum, Massachusetts
SANYO Hamburg
De Appel Gallery, Amsterdam.

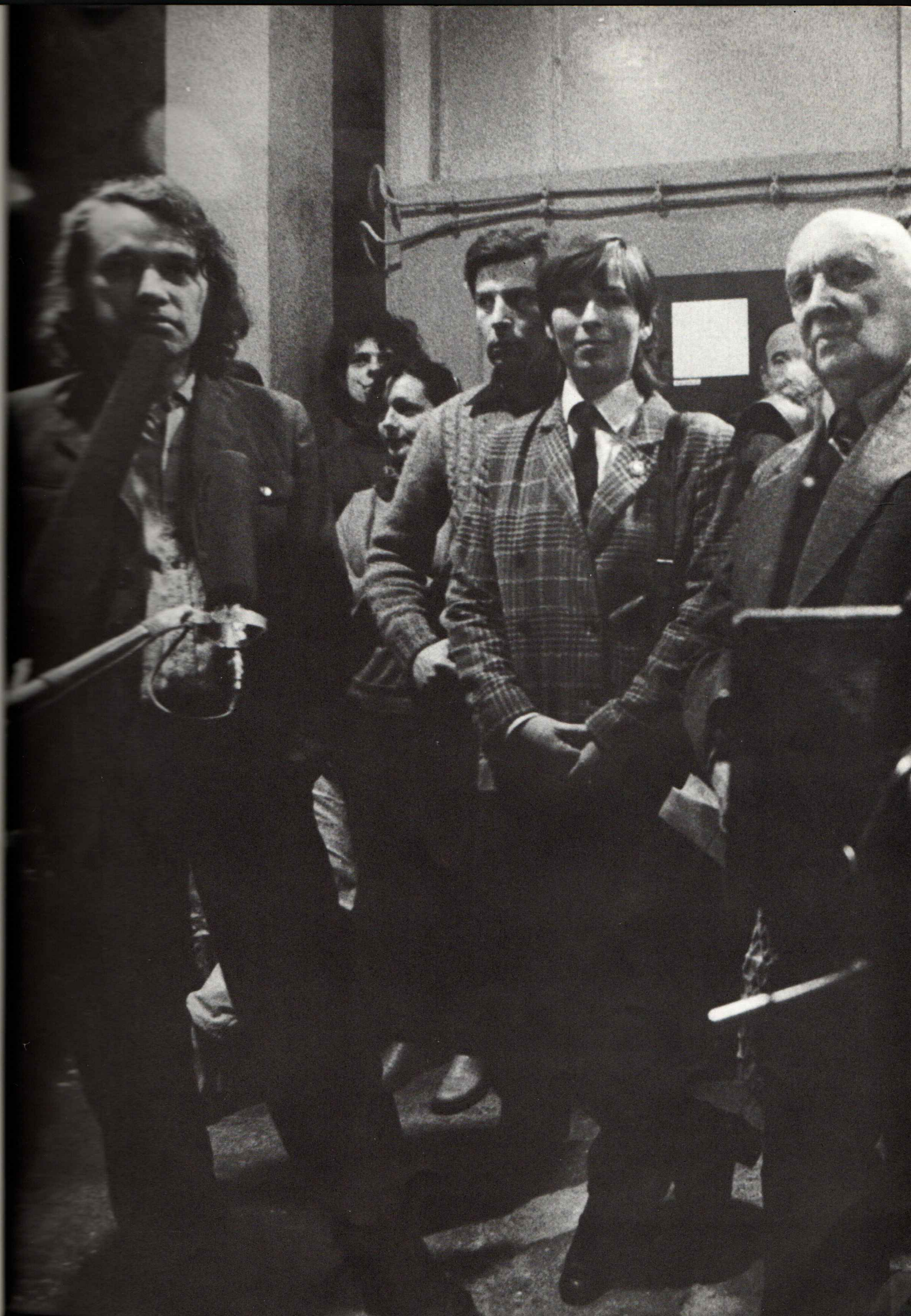
Interested in construction in process

Numerous critics, art theoreticians, and directors of galleries and museums from all Europe have announced their participation in the exhibition. Among them are:

Director of Rijksmuseum Kroller-Muller Otterlo, Dr.Oxenaar,
Dr Antje v.Graevenitz - The Institute of Art Theory, Amsterdam,
Frans Haks - director of the Groningen Museum,
D'Haeseleer - Centre International des Analyses Structurales, Bruxelles
Ivan Galeta - Multimedia Centrum, Zagreb.

General curator of the exhibition
Ryszard Waśko

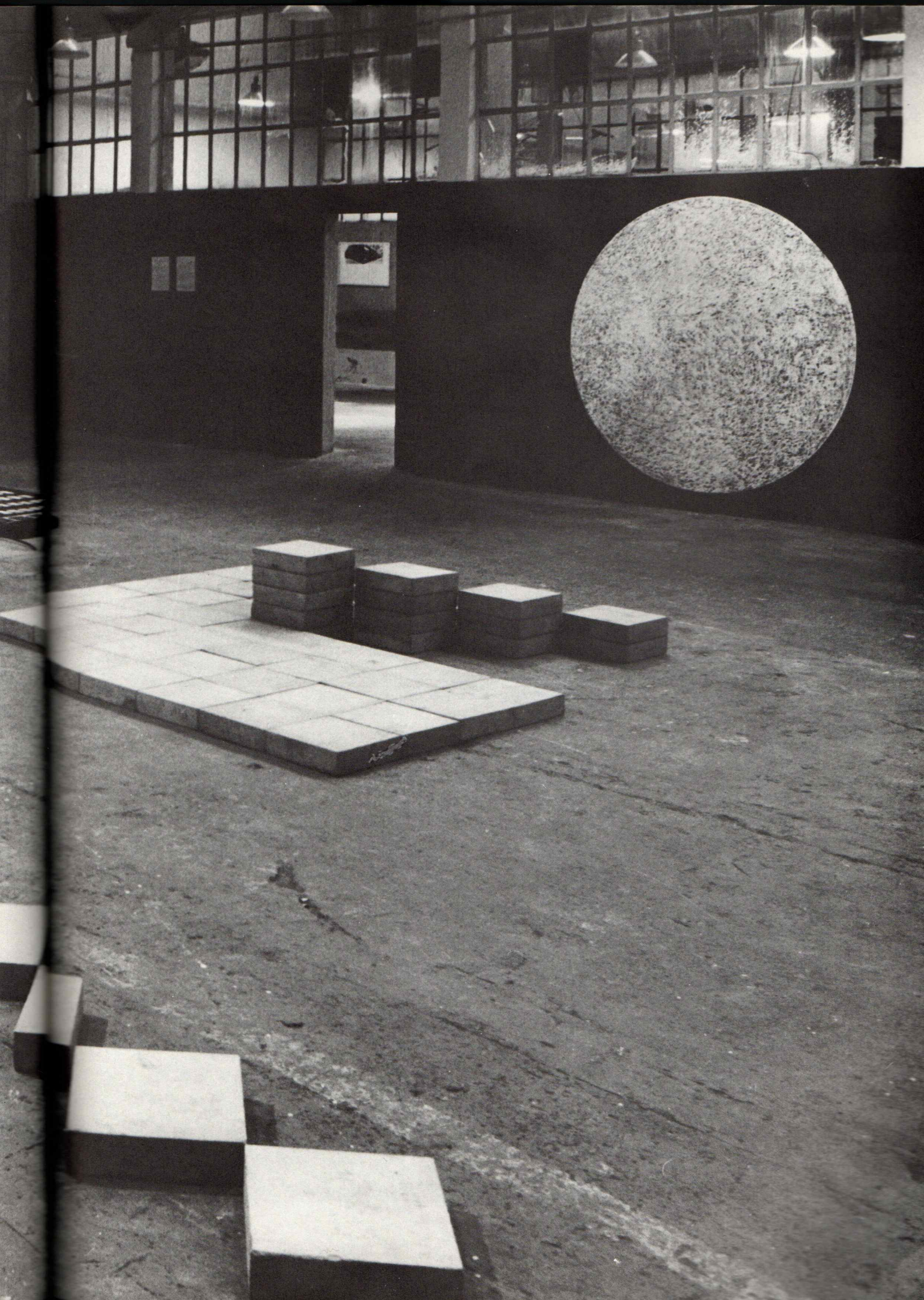
BIULETYN INFORMACYJNY
ZARZĄDU REGIONALNEGO
NSZZ „SOLIDARNOŚĆ" ZIEMI ŁÓDZKIEJ
Łódź,ul.Piotrkowska 260,tel.676-55
REDAGUJE KOLEGIUM:
Małgorzata Bartyzel, Benedykt Czuma (red. naczelny), Wojciech Mantaj (red. techniczny), Stefan Niesłowski, Andrzej Terlecki (sekretarz redakcji), Rafał Terlecki, Andrzej Woźnicki.
Telefon redakcji: 602-25
DRUK: Zakład Poligraficzny ZR NSZZ „SOLIDARNOŚĆ" ZIEMI ŁÓDZKIEJ



Opening Statement at "Construction in Process"

Andrzej Slowik
Chairman of Lodz Solidarity
October 26, 1981

I am simply very happy that the initiative taken up by artists with the help of Solidarity was carried to its end, in effect, to today's opening. One may wonder why the participation of Solidarity. I believe that this results from the very idea of our movement, which is involved with matters concerning man, not only in his place of work but beyond that place as well. Thus our particular, I would say, interest in existing conditions, in culture and in art as such, which ought to accompany man at work and at home. In our times it is particularly important for art not to be locked behind museum walls but to be close to man, in forming his world view, his way of thinking. I think the extensive participation of artists from other parts of the world confirms the pertinence of this idea. I would like to extend my deep gratitude to all the participants and organizers who accomplished their goal and who expressed the hope that this is not the last meeting in our city - we are presently faced with the opportunity of creating a center of modern art here, and since many artists have offered to leave their work for us, I think we cannot neglect such an opportunity. I would also like to express the hope that, together with the city authorities, we will do everthing in our power so that this location remains for good in the cultural landscape of our city.



In spite of the troubles in Poland prior to martial law, Polish people still had time to consider art. Norman Dilworth, Anthony Hill and Peter Lowe visited Poland to take part in the exhibition and congress Konstrukcja w Procesie/Construction in Process which took place in Lodz in October and November, 1981. This was one of the most ambitious modern art exhibitions ever held in Poland. More than fifty artists from a dozen countries showed work, and there were lectures, films and performances throughout the first week of the show.

The aim was to show a type of art which could be understood as process occuring between:
a) the subject and the object
b) within the object
c) outside the object
d) between objects

The title, Construction in Process, was intended to underline a new quality in the art of the seventies, i.e. a shift from the construction of the object to operations aimed at structuring the object. Emphasis was placed on activities which reveal themselves, rather than on construction. The organisers considered the following to be in keeping with these assumptions: organising and constructing material, constructing an object, organising space, projects, diagrams, diagrams and program recordings, system recordings, structural analyses and progressive actions. Artists were more or less free to decide their own contribution but were responsible for getting it to Poland. Several artists sent drawings and specifications for work to be made and installed in the gallery. These works were meticulously carried out by Ryszard Wasko and his assistants in spite of the shortage of basic materials.

Ryszard Wasko, a 32 year old video artist and graduate of Lodz Film School chose the artists and the theme for Construction in Process which was inspired by his own participation in the controversial Pier and Ocean exhibition held at the Hayward and Kroller Muller in 1980. Although Construction in Process put more emphasis on performance the content was similar to Pier and Ocean and a third of the artists in that exhibition also took part in Construction in Process. The main difference was that Construction in Process, being unofficial, had a miniscule budget. Also, Construction in Process took place under the auspices of Solidarity with a great deal of help from the workers of Lodz and the students of the film school.

Of course, art trade exists in Poland but there is no equivalent to our private commercial galleries. Until the 'independent galleries' began to flourish in the sixties and seventies, artists wanting to show their work without state censorship and interference, arranged private studio exhibitions for a small circle of friends. The independent galleries grew out of this activity and many of them are now semi-official.

It was originally planned that the exhibition should tour the main independent galleries but its eventual size and complexity made this impracticable. It was instead decided to house the show in the "Budrem" factory and use the local independent galleries for performance. At a live televised interview during the opening it was announced that the factory would henceforth be permanently used by artists.

As a casual observer I found that in spite of strikes, food shortages, hunger marches and Russian troop movements, people were relaxed and friendly. They were proud of Solidarity and optimistic about the future. A young Solidarity official who was present at most of the exhibition events told me that he did not believe that the Russians would invade Poland. If they did, the Poles would occupy the factories and use passive resistance. They would not take to the streets where they could easily be crushed like the unfortunate Hungarians in '56 and the Czechs in '68. He believed that Solidarity was inextricably rooted in the economy. To erradicate Solidarity would mean the destruction of the economy. Such an invasion would be counterproductive for Russia. He was sure that the Polish conscript army would never fire on its own people and he was convinced that the alliance of Solidarity and the Church would ultimately triumph.

We were invited to witness the one hour general strike on the 28th of October from inside a textile factory. Just before noon we were led by

Solidarity officials wearing red and white armbands into a reception area. As sirens sounded we were joined by workers. They sat impassively with arms folded while our presence in the factory was explained to them. The strike proclamation was read out by a union official who said that because of misunderstandings due to distortions in the mass media, he would ask one of the workers to say why she was striking. She stood up and siad that because work prevented her joining the food queues she could not get anything to eat. She wanted worker control of the distribution centres. We were then shown a short film "Notebooks" by Josef Robakowsky which was compiled from actual live footage and television news about the build-up of the crisis. Finally we were led into the mill itself and allowed to wander among the ilent workers and machines until the sirens sounded the end of the strike. As we left, the daughter of a Czechoslovak abstract artist told me that although they had adequate food supplies they had far less freedom than the Poles. Since 1968 her father was forbidden to show his work or teach in Czechoslovakia.

On the 30th of October we attended a recital by the tuba player Piernik during which a young man left the audience, took an apple from his pocket, and deliberately dropped it into the bell of the instrument, promptly silencing it. Ten minutes later he was the centre of a scuffle and was sent crashing into a television camera. At breakfast the next day we learned that he was a provocation artist. Perhaps the people who found themselves padlocked inside the exhibition "Falachron" were also unwilling performers in yet anothe piece by the provocation artist.

Lodz, which translated means "rowing boat", is the Manchester of Poland. It is also Poland's second largest city and is reputed to be the most heavily polluted by carbon monoxide in Europe. Undoubtedly its major distinctions are its film school and its collection of modern art.

Roman Polanski and Andre Wadja are both former students of this famous film school. In the early 1970's students set up an experimental group called "Warstat"/Workshop, and made a series of films. Robakowsky directed a film called "Gallery Alive"/"Zywa Galeria" in 1975 for the Educational Film Studio. The result was a close collaboration between a dozen of Poland's visual artists, each of whom was given 1½ minutes of film. As a continuation of this idea artists present at "Construction in Process" were also invited to take part in a similar project. Several films were being made about the exhibition incuding one for Polish state television and one under directorship of Robakowsky involving important experimental fil makers such as Czekala, Krolikieicz and Wojciecski. These films will be distributed through Film Polski, Warsaw, Mazowiecka 6/8.

The group "A R" (Artysci Revolucyjni/Revolutionary Artists) founded the Lodz Collection of Modern Art in 1931 from examples of Cubism, Futurism, Surrealism, Constructivism, and de Stijl, donated by Arp, Teuber Arp, Baumeister, Ernst, Leger, Mondrian, Picasso, Schwitters, Van Doesburg, Vantongerloo and others.

Henryk Staszewski a survivor of "A R" was honorary member of the "Construction in Process" committee. The other distinguished artists of "A R" were Kobro who died in Lodz in 1951 and her husband Strzminsky who died in 1952. Facts about the Polish avant-garde of the twenties and thirties are still coming to light long after the dark days of the German occupation and Stalinist repression. For example f-ve rediscovered works by Waclaw Spakowsky (1888-1973) were recently added to the collection. They consist of systematic labyrinthine drawings done with a single line.

In some ways "Construction in Process" was reminiscent of the "Nowa Tendencija" exhibitions held in Zagreb in the sixties. Both "Construction in Process" and "Nowa Tendencija" were held in communist states at a time of political and social renwewal and were in opposition to Stalinist socialist realism. Both were oriented towards international post-constructivism. Harmut Bohm, Gerhardt von Graevenitz, Kenneth Martin and Francois Morellet exhibited in "Nowa Tendencija" and "Construction in Process". The former focused on "op" and Kinetic art whereas "Construction in Process" covered a wider spectrum of the so called rational art of the seventies.

The photocopied replies to Wasko's letter of invitation to participants were stapled together in the order they were received and published as

information. These documents give an unusual glimpse into the making of an exhibition as well as into the personalities of the writers. Like the works themselves this collection of correspondence records a process and a structuring of something. Sadly military dictatorship has halted further plans for a book about the exhibition in Poland, so I welcome the initiative of Richard Nonas, Peter Downsbrough and Fred Sandback to publish the material we have.

For Wasko to have gone ahead with such an ambitious project regardless of the worsening crisis was a brave gesture in the best Polish tradition. He and his colleagues inspired such good will that when it became known that he proposed to start a new collection of contemporary art in Lodz many artists responded by offering their work to the Polish people through Solidarity. This new collection would be permanently installed in the Budrem factory.

Peter Lowe November/December 1981

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Photo credits: Shigeo Anzai, Hartmuth Boehm, Tadeusz Ciesielski, Noriyuki Haraguchi, T. Kossakowski, Attila Kovacs, Peter Lowe, Richard Nonas, Tadeusz Rolke, and others.

For the many errata, due in part to the difficulty of exchange of information as well as the spontaneous nature of this publication, we apologize to those who have been misspelled, omitted, or otherwise misused.

P.D.
R.N.
F.S.